

play guitar with...

bon jovi

six of their most recent hits

**with 'soundalike' CD backing tracks,
full band performances and backing vocals!**



**guitar tab and standard notation
of each song with chord symbols...
plus complete lyrics for vocalists**



everyday

6

hey god

12

it's my life

23

one wild night

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something for the pain

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this ain't a love song

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guitar tablature explained

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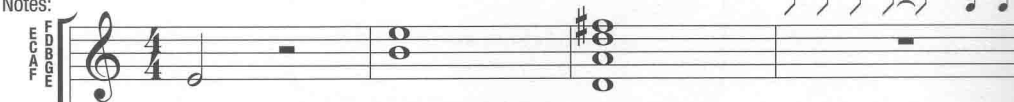
guitar tablature explained

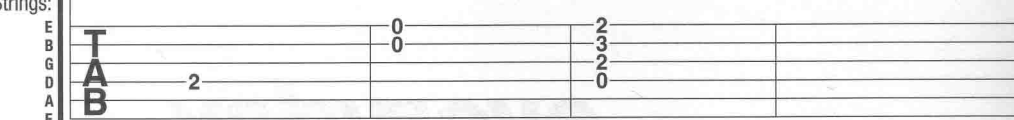
Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

A musical staff showing a half note chord on the 9th fret. The chord consists of two notes: a G note (third line) and an A note (fourth line). A bracket above the notes indicates they are a half note. Below the staff, the word "TAB" is written vertically. An arrow points from the number "9" to the fret position.

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

The first measure of the song is shown on a grand staff. The treble clef has a G4 quarter note, an A4 quarter note with a sharp sign, and a B4 quarter note with a dot. The bass clef has a G2 whole note. A curved arrow points from the number '9' on the bass staff to the B4 note in the treble staff, with the word 'full' written above the arrow.

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

The first measure of the song is shown. The treble clef staff contains a quarter note G4 (first line) and a quarter note A4 (second line), beamed together. The bass clef staff contains a whole note G2 (first line), indicated by a '9' and an upward-pointing arrow. The time signature is 1/2.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

Musical notation for a quarter note on the first line of a treble clef staff. Below the staff is a TAB line with the fret number 9 and a 1/4 note value indicated by an arrow.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

The first measure of the song is shown. It features a treble clef and a key signature of one flat (B-flat). The melody consists of four eighth notes: B-flat, D, E, and F. A slur is placed over the first three notes. Below the staff, the word "TAB" is written vertically. A curved arrow points from the number "9" to the first note (B-flat), indicating a fret number.

COMPOUND BEND & RELEASE:
Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

The first measure of the song is shown on a grand staff. The treble clef has a G-clef, and the bass clef has an F-clef. The key signature has one sharp (F#). The first measure contains a G4 note (quarter note), an A4 note (quarter note), and a B4 note (quarter note). The bass clef has a G2 note (half note). The word "full" is written above the bass clef, and the number "9" is written below it, indicating the fret for the bass guitar.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

The first measure of the song is shown on a treble clef staff. It contains a whole note chord consisting of a C major triad (C4, E4, G4) with a sharp sign (#) above the G4 note, indicating a C# major triad (C4, E4, F#4). Below the staff, the word "full" is written with an upward-pointing arrow to the G4 note. To the left of the staff, the letters "TAB" are written vertically. Below the staff, there is a diagram showing a guitar fretboard with the 9th fret marked with an upward arrow and the number "9", and the 9th fret marked with a downward arrow and the number "(9)".

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

The first measure of the song is shown in musical notation. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4 (F#4), followed by a quarter note on A4 (G#4), and then a half note on B4 (A#4). The word "full" is written above the B4 note. Below the staff, the guitar tablature is shown with the letters "TAB" in large, bold, black font. The first measure of the tab shows a 7th fret on the first string and a 9th fret on the second string, with an arrow pointing from the 9th fret to the word "full".

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

The first measure of the musical score is shown. It features a treble clef and a key signature of one flat (B-flat). The melody consists of a quarter note G4, a quarter note A4, a half note B-flat4, and a quarter note G4. The bass line consists of a quarter note G2, a quarter note A2, a half note B-flat2, and a quarter note G2. The time signature is 4/4.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of two quarter notes: F#4 and G#4, beamed together. Below the staff, the guitar tablature is shown with the letters 'T' and 'B' on the first line, and the numbers '11' and '9' on the second line, indicating the fret positions for the two notes.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

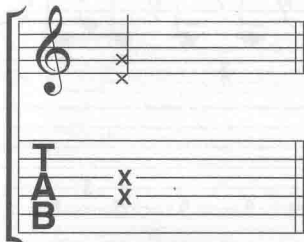
The first measure of the song is shown on a treble clef staff. It contains a single note, G4, which is a half note. The note is positioned on the second line of the staff. A slur is placed over the note, indicating it is a half note.

NOTE: The speed of any bend is indicated by the music notation and tempo.

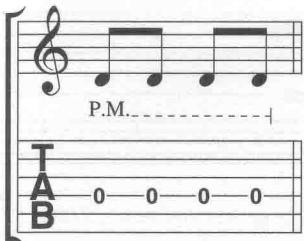
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



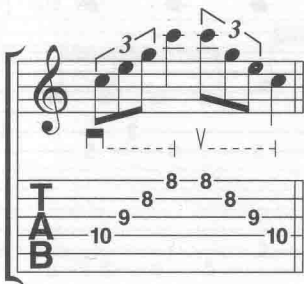
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



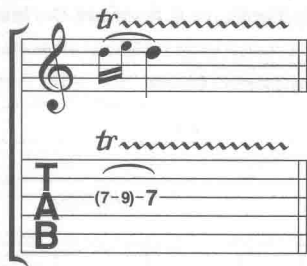
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



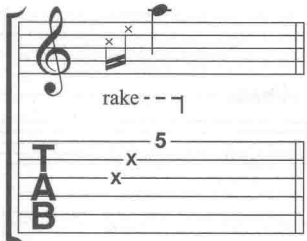
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



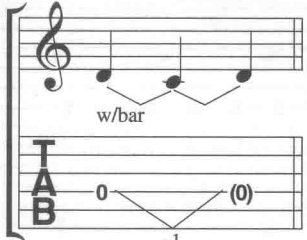
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



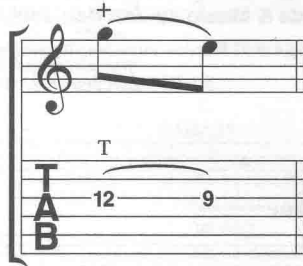
RAKE: Drag the pick across the strings indicated with a single motion.



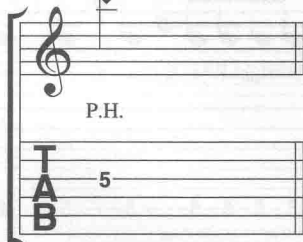
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



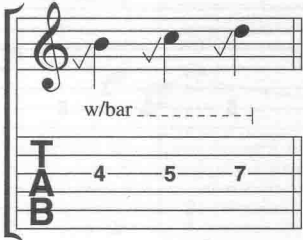
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



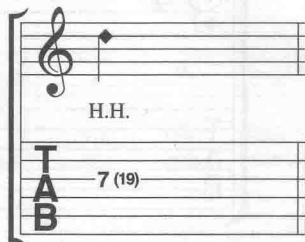
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



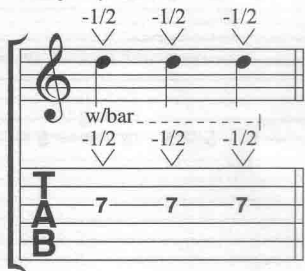
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D.%. al Coda

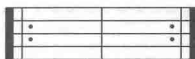
- Go back to the sign (%), then play until the bar marked *To Coda* then skip to the section marked *Coda*.

D.C. al Fine

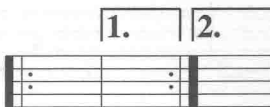
- Go back to the beginning of the song and play until the bar marked *Fine*.

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

everyday

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Intro

2 bar count in:

Am /Gbass

2

f w/slight P.M. & dist.

cont. sim.

TAB

5-5-5-5 3 5-5-5-5 3 5 5-5-5-5 3 5 5-5-5-5 3 5

/F#bass

/Fbass

/Ebass

TAB

5-5-5-5 3 5 5-5-5-5 3 5 5-5-5-5 3 5 5-5-5-5 3 5

Verse

Am

1. I used to be the kind of guy who'd nev - er let you look in -
2. Change ev - ery - bod - y's feel - in' strange, nev - er gon - na be the

Fig. 1

Tacet 2°

TAB

5-5-5-5 3 5 5-5-5-5 3 5 5-5-5-5 3 5 5-5-5-5 3 5

side, I'd smile when I was cry in' I, had no - thin' but a lot to
 same, makes you wonder how the world keeps turn - ing. Life, learn - ing how to live my

* let ring ... 1° play Fig. 1

Gtr. 2* let ring ... Gtr. 1 cont.w/Fig. 1

TAB 5 7 5 7 5 7

*Optional 2° only

*Optional w/Gtr. 2 1° & 2°

lose, thought I had a lot to prove in my life, there's
 life, learn - ing how to pick my fights, take my shots while

TAB 7 5 7 8 5 7

no de - ny ing. Good - bye to all
 I'm still burn - ing. Good - bye to all

Gtr. 1

ff

TAB 5 5 5 5 3 5 5 5 5 3 5 0 1

my yes - ter - days. Good - bye so long, I'm on my way.
 those rain - y nights. Good - bye so long, I'm mov - ing on.

G5 F5

TAB 5 3 1 2 0

Chorus

A⁵ C⁵ G⁵

I had e-nough of cry-in', bleed-in', sweat-in', dy-in'. For-give me when I say, gon-na

T 10 10 10 10 13 12 8 8 8 8
A 2 (5) 3 5 3
B 0 3 3

*Optional w/Gtr. 2

F⁵ E⁵ A⁵ C⁵

live my life ev-ery day. I'm gon-na touch the sky and I spread these wings and fly.

T 10 10 10 10 10 10 10 10 13 12 8
A 3 2 0 (5) 3 3
B 1 0 0 3 3

G⁵ F⁵ G⁵ 1. A⁵

I ain't here to play, gon-na live my life ev-ery day. 2° They can

T 8 8 8 8 10 10 10 10 10
A 5 3 5 0 2
B 3 1 3 0

P.M. 3 (0) 1 0 0

2. Dsus² C/F

guess, take the wheel, I just made my-self a deal, there ain't no-thin' gon-na get in my

mf let ring ...

T 0 2 3 0 3 0 1 0
A 0 3 0 1 0

/F#bass

way. Ev - ery day.____

A5

G5

D5

F⁵ E⁵

8va

full

15 15 17 15 19 17 19 17 19 17 19 17 20

TAB

F⁵ Chorus A⁵

Good - bye, so long I'm mov - ing on. I had enough of cry - in',

(8)

full

(17)

5 7 5 7

10 10 10 10

2 0

TAB

C⁵ G⁵ F⁵ E⁵

bleed - in', sweat - in', dy - in'. For-give me when I say, gon - na live my life ev - ery day.

13 12 8 8 8 8 10 10 10 10

(5) 3 2 1 0

3 3

TAB

A⁵ C⁵ G⁵

I'm gon - na touch the sky and I spread these wings and fly. I ain't here to play, gon-na

10 10 10 10 13 12 8 8 8 8

2 3 5 3

0 3

TAB

F⁵ G⁵ A⁵ C⁵

live my life ev - ery day. I, oh I, oh

T 10 10 10 10 10 10 10 10 13 12 8

A 3 3 3 3 3 3 3 3 3 3 3

B 1 3 5 0 2 3

G⁵ F⁵ E⁵ A⁵

I, I'm gon - na live my life ev - ery day. I, (gon - na touch the sky. oh

T 8 8 8 8 10 10 10 10 10 10 10 10

A 5 5 5 5 3 3 3 3 2 2 0 0

B 3 3 3 3 1 2 0 0

C⁵ G⁵ F⁵ N.C.

I spread those wings and oh fly. I, I'm gon - na live my life ev - ery day.

T 13 12 8 8 8 8 10 10

A 3 3 3 3 3 3 3 3

B 3 3 3 5 3 1

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$$\textcircled{6} = D \quad \textcircled{3} = G$$

⑤ = A ② = B

$$\textcircled{4} = \text{D} \quad \textcircled{1} = \text{D}$$

2 bar count in:

Tablature:

Measure	1	2	3	4	5	6	7	8	9	10	11	12
E	0	0	0	0	0	0	0	0	0	0	0	0
B	3	3	3	3	3	3	3	3	3	3	3	3
G	2	2	2	2	2	2	2	2	2	2	2	2
D	0	0	0	0	0	5	0	3	5	0	0	3
A	0	0	0	0	0	5	0	3	5	0	0	3
E	0	0	0	0	0	5	0	3	5	0	0	3

/C bass

1. 2.

1. Hey God, I'm

5 7 7 5 7 5 7 5 7 0 12 12 10 10 5 7 0 12 12 10 5 7 0 12 12 10

0 0

Verse

D⁵ **Csus²**

just a lit - tle man, I got a wife and fam - i - ly. I al - most lost my house I bought

mf w/clean tone

TAB 0

3 0 X 3

G⁵ **Csus²**

in - to the dream. We're bare - ly hold - in' on, when I'm in way too deep. We're

TAB 3 0 0 5

3 0 3

D⁵

two pay checks a - way from liv - in' out on the street.

TAB 0 5 7 0 5 7

/Cbass

2. She's a

TAB 0 7 5 7 7 10 5 7 7 5 7 5 0 7 5 7 5 7 7 10

Verse

D⁵ /Cbass 3

work - ing sin - gle mom — like a saint she don't — com - plain. She nev - er says a word but she thinks
 3. Born in - to the ghet - to nine - teen nine - ty one. Just a hap - py child play - ing — be - neath

2°
 1° w/clean tone *mp* let ring...

TAB

/Cbass

that she's to blame. — Her son just got con - vic - ted, he blew some cop a - way. — She
 the sum - mer sun. — Va - cant lots his play - ground, by twelve he's got a gun. — The

TAB

B^{b5} 3

did her best — to raise — him, but the world — got in the way. — } Hey
 odds are bet a - gainst — him, jun - ior don't make twen - ty one.

f w/dist.

TAB

Chorus

D⁵ /Cbass

God — tell me what the hell is go - ing on. — It

D⁵

1/4

TAB

seems like all the good shit's gone. It keeps on get - ting hard - er hang - in'

/Bbass /Gbass

1/2 1/4

TAB

5 7 0 12 12 10 5 7 7 5 7 5 7 5 7 6

0 0 0 12 12 10 0 0 0 0 0 0 0 0 0

on. But hey, hey, hey, hey God these

/Cbass D5

1/2

TAB

5 7 7 5 7 5 7 5 7 0 12 12 10 5 7 7 5 7 5 7

0 0 0 0 0 0 0 0 0 0 12 12 10 0 0 0 0 0 0 0

night's you know I want to scream. These days you're ev - en hard - er to be -

/Cbass

1/4 1/2

TAB

5 7 5 7 6 5 7 7 5 7 5 7 5 7 0 12 12 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 12 10

- lieve. I know how bus - y you must be. But

/Bbass /Gbass /Bbbass

1/4

TAB

5 7 7 5 7 5 7 5 7 6 5 7 7 5 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B^{b5} C⁵

TAB

4—4—4—4—4—4—4—4 4—3—3—3—3—3—3—3 3—3—3—3—3—5—5—5

B 2—2—2—2—2—2—2—2 2—1—1—1—1—1—1—1 1—1—1—1—1—3—3—3

Solo

D^(b5) D⁵ D^(b5)/Cbass

ff

TAB

0—1—1—1—1—1—1—1 1—3—3—3—3—3—3—3 0—3—3—3—3—3—3—3

B

D⁵/Cbass D^(b5)/Bbass D⁵/Bbass D^(b5)/Gbass D⁵/Gbass

1/4

TAB

3—2—2—2—2—2—0—1 (3) 1—0—2—0—1 0—2—0—0

B

F⁵ D⁵

P.M.

*w/volume knob

TAB

3—3—3—3—0—0 3—3—3—3—0—0 (3) 2—0—0—0—0—0

B

Verse

D⁵/Cbass D⁵

4. I'd get down on my knees.

p

TAB

(3) 2—0—0—0—0—0 (3) 2—0—0—0—0—0 (3) 2—0—0—0—0—0 (3) 2—0—0—0—0—0 (3) 2—0—0—0—0—0 0—2—0—0—0—0

B

I'm gon - na try this thing your way. I've seen a

TAB

/Bbass

dy - in' man too proud to beg spit on his own grave.

mp let ring ... w/clean tone

TAB

D⁵

Was he too gone to see. or did you

TAB

/Cbass

ev - en know his name?

/Bbass

Are you the one to blame?

TAB

D.S. al Coda ☐

Ha! I got some-thing to say. Hey God—

f w/dist.

TAB: 0 2 1 0 1 2 | 3 3 5 3 5 1 0 1 0

☐ CODA

God— Do you ev - er think a - bout me?—

1/2

TAB: 5 5 5 5 5 5 5 5 5 5 | 3 5 5 5 5 5 5 5 5 5 | 5 3 5 2 5 3 2

D⁵ D(b⁵)/C^{bass} D⁵/C^{bass}

Do you ev - er think a - bout—

P.M. — — — — — P.M. — — — — —

TAB: 2 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3

D(b⁵)/B^{bass} D⁵/B^{bass} D(b⁵)/B^{bass} D⁵ D(b⁵)

me?— Well, hey God,— hey God,—

1/4

TAB: 0 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3

Do you ever think about me? Yey. Hey,

Musical score for the song "God, Hey, God, Hey, God, Think About It". The score is written for a vocal line and a guitar line. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes lyrics: "yey. God, hey God, hey God, think a - bout". The guitar line includes a capo instruction "Bb5" and a fretboard diagram showing fret numbers for the T (Treble) and B (Bass) strings.

Vocal Line:

 yey. God, hey God, hey God, think a - bout

Guitar Line:

 B^{b5}

Fretboard Diagram:

String	Measure 1	Measure 2	Measure 3
T (Treble)	4-4-4-4-4-4-4-4	4-3-3-3-3-3-3-3	3-3-3-3-3-3-3-3
B (Bass)	2-2-2-2-2-2-2-2	2-1-1-1-1-1-1-1	1-1-1-1-1-1-1-1

D^5 /Cbass

T
A
B

5 7 7 5 7 5 7 0 5 7 5 7 6 5 7 7 5 7 5 7 0

/Bbass

T
A
B

5 7 0 12 12 10 10 5 7 7 5 7 5 7 0 5 7 5 7 6

/B^bbass D^5

T
A
B

5 7 7 5 7 5 7 0 5 7 0 12 12 10 10 3 2 0 0 0 0

D^5/C D^5 D^5/C D^5

mf *mp* *rall.*

T
A
B

(3 2 0) 3 3 2 0 0 0 0 0 (3 2 0) 3 0 3 2 0 0 0 0

it's my life

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Intro

2 bar count in: C⁵

2° life.

f *w/voice box

TAB

5 5 X X X 5 5
3 3 X X X 3 3
3 3 X X X 3 3

*optional, or wah-wah

Verse

C⁵

1. This ain't a song for the bro - ken heart - ed, a
2. This is for ones who stood their ground, for

TAB

5 5 X X 5
3 3 X X 3
3 3 X X 3

sil - ent prayer for faith de - part - ed. And
Tom - my and Gi - na who nev - er backed down. To -

TAB

5 5 X X 5
3 3 X X 3
3 3 X X 3

(3)

I ain't gon - na be just a face in the crowd, you're gon - na hear my voice when I
 - mor - row's get - tin' harder make no mis - take, luck ain't ev-en luck, you got - ta

2° cont. in slashes

TAB 5 3 3 X X 3 3 X X 1 1

shout it out loud. } It's my life, it's now
 make your own breaks.

cancel voice box

Chorus C5

TAB 5 3 3 X X X X

A^{b5} E^{b5} B^{b5}

or nev - er an' I ain't gon - na live for - ev - er,

TAB 6 6 4 X X 8 6 X X 8 6 (0)

C⁵ **A^{b5}** **B^{b5}**

I just wan - na live when I'm a - live.

Backing vocals

Ah. ah. Ah.

TAB 5 3 3 X X 6 4 (4) (6) 3 3 1

C⁵ **A^{b5}**

My heart is like an op - en high - way,

It's my life. Ah.

TAB 1 2 5 3 3 X X 6 4 X X X X

E^{b5} **B^{b5}** **C⁵**

like Frank - ie said, I did it my way. I just wan - na

Ah.

TAB 8 6 6 X X 8 6 5 3 3 X X X X

A^{b5} **B^{b5}** 1.

live when I'm a - live. It's my

ah. Ah.

TAB 6 3 3 1 1 1 2 4

2. Solo **A^{b5}**

It's my life.

w/voice box

TAB 1 2 5 1/2 1/2 1/2 1/2 5 1/2 1/2 1/2 1/2

B^{b5} **A^{b5}**

full

TAB 5 1/2 1/2 1/2 1/2 5 1/2 1/2 1/2 5 3 10 8 8 10

F⁵

full full full

TAB

10 10 10 (10) 8 10 8 10 (10) 3 1 1

C⁵

Ba - by stand tall when they're call - ing you out, don't bend, don't break, ba - by

TAB

3

Chorus

don't break down. It's my life and it's now

cancel voice box

TAB

5 5 5 3 3 3 X X X X X X

A^{b5}E^{b5}B^{b5}

or nev - er 'cos I ain't gon - na live for - ev - er,

TAB

6 4 8 6 6 6 (4) 6 X X X X X X (0)

C⁵ A^{b5} B^{b5}

I just wan - na live when I'm a - live,

TAB 5 3 3 X X 6 6 4 (4) (6) 3 3 1

N.C. C⁵ A^{b5}

My heart is like an op - en high - way,

It's my life ah.

TAB 1 2 5 3 3 X X 6 6 4 (4) 6

E^{b5} B^{b5} C⁵

like Frank - ie said, I did it my way. I just wan - na

Ah

TAB 8 6 6 X X 8 8 6 (6) 3 5 3 3 X X X X

1.
N.C.

A^{b5} B^{b5}

live when I'm a - live. It's my

Ah.

T
A
B

6 3 1
6 3 1
4

(4) (6) 1 2

2.

B^{b5} B^(b5) C⁵

'cos it's my life.

P.M. P.M.

T
A
B

3 3 3 3 3 3 3 4
1 1 1 1 2 2 2 2

(3)

one wild night

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child

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Intro

2 bar count in:

C⁵ A^{b5} B^{b5}

f

T
A
B

5 3 3-6-4 4-6-4 3-3 1-3 3-1 3-3-1 3

C⁵ E^{b5} B^{b5} C⁵

T
A
B

5 3 3-1 1-3 1-3 3-0 3-1 3-3 3-3-1 3

mf

1. It's a

T
A
B

5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3

(hand position)

Verse

hot night, the na - tives are rest - less, we're sweat - ing by the light of the moon...
much fun as you can in your clothes Mar-gue - ri - ta had me feel - in' al - right...

Fig. 1
Tacet 1° (8 bars)

TAB

There's a voo - doo mo - jo groo - vin' at the door, oh,
It just might be that I've found re - lig - ion, I've been

TAB

that could knock a witch off her broom. We slith - er on in, and
on my knees for ev - er to - night. I was roll - in' the bones with 'Jim -

1° play Fig.1 (x6)

TAB

shed our skin, make our way in - to the bump and the grind. And
-my No Dice' gon - na take him for a cou - ple weeks' pay. Man if you

1/4

TAB

night) I stepped in - to the twi - light zone, and she left my heart with ver -

E^{b5} B^{b5}

TAB: 5 3 5 3 1 3 1 1 3 1 3 0 3 1 1 3 1 3

ti - go. One wild, one wild,

C^5 B^{b5}

TAB: 3 1 3 3 1 3 3 1 3

one wild, one wild

N.C.

P.M.

TAB: 3 0 0

night. 2. Hav - in' as

C^5

mf

1/4

TAB: 5 3 5 3 3 1 3 3 1 1 3 1 5 3 5 3 3 1 3 3 1 3 3 1 3

2.
Chorus

C⁵ **A^{b5}** **B^{b5}**

night blind - ed by the moon - light, one wild night, twen - ty four hours
 night hey, c'est la vie, one wild night, wel - come to the

TAB

5 5 3 3 3 6 4 6 4 X 6 6 3 1 1 3 1 3

C⁵ **E^{b5}**

par - ty, of mid - night. I stepped in - to the twi - light zone and she left
 (One wild night.) Life is for the liv - ing so you got - ta

TAB

3 1 3 3 1 3 5 5 1 3 1 1 3 1 3 0

B^{b5} **1. C⁵** **2. C⁵** **To Coda** ϕ

my heart with ver - ti go. let's go.
 live it up, come on (One wild

TAB

3 3 1 3 3 1 3 3 1 3 3 3 1 3 3 1 3 3

B^{b5} **N.C.**

One wild, one wild, one wild,

TAB

3 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

P.M.

Solo
C⁵ A^{b5} B^{b5} C⁵

one wild night.

P.M. *ff* w/slide

TAB: 3-3-3-3-3 | 7-17 | 15-17 | 17-15 | 12-17 | 17-20

E^{b5} B^{b5} C⁵

TAB: 17-20 | 17-20 | 17-20 | 17-15 | 12-17 | (17)

B^{b5} **Bridge** C⁵

Na na na na na

mf no slide

TAB: -12-10 | -8-7 | -5-3 | -5-3 || 5/3 X-X-X X-X-X X-X-X

N.C.

na na na na na, na na na na na na na na na na,

TAB: X-X-X X-X-X X-X-X | 3 3 X-X-X X-X-X X-X-X | X-X-X X-X-X X-X-X X-X-X X-X-X

D.S. al Coda ☐

w/repeats

na na na na na na na na na na. Wow! One wild

TAB 3 3 X-X-X-X X-X-X-X-X-X X-X-X-X-X-X X-X-X-X-X-X X-X-X-X-X-X

Coda ☐

B^b5

Outro

C⁵

One wild, one. One wild night, yeah yeah yeah yeah yeah

f w/slide

TAB 3 1 7 17 15 17

A^b5

B^b5

C⁵

yeah yeah yeah yeah yeah yeah yeah. One wild

TAB 17 15 12 17 17 20

E^b5

B^b5

night oh. one wild

TAB 17 20 17 20 17 20 17 15 (15) 12 17

night. One wild night blind - ed by the moon - light, one wild

T
A
B

12 17 12-17 17-15

night, twen - ty four hours of mid - night. (One wild night) Step in - to the

T
A
B

12-17 17-20 17-20 17-20

twi - light zone. One wild, one wild

T
A
B

17-20-(20) 12 10 8 7

one wild, one wild night.

T
A
B

5 3 5 3 5/5/3

something for the pain

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Open E tuning

$$\textcircled{6} = \text{E} \quad \textcircled{3} = \text{G}^\sharp$$

⑤ = B ② = B

$$\textcircled{4} = \text{E} \quad \textcircled{1} = \text{E}$$

Intro

2 bar count in:

2 bar count in. (E⁵)

f let ring throughout

1/2

1/2 1/2

1/2 1/2

TAB

13.

The musical score for '13.' is written in E major (three sharps). The guitar part features a melody with various techniques including triplets, bends, and vibrato. The bass line is indicated by fret numbers (0, 3, 5, 4) and includes a 1/2 note bend. The piece concludes with a final chord and a double bar line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part, both with standard notation and tablature (TAB). The guitar part is in the key of D major (indicated by four sharps: F#, C#, G#, D#) and 4/4 time. The bass part is in the same key and time. The score is divided into two systems, labeled "2." and "4." at the top. The guitar part features a complex melody with many beamed sixteenth and thirty-second notes, often with grace notes. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The TAB for the guitar shows fret numbers (0, 4, 5) and techniques like bends (indicated by a curved arrow and "1/2") and vibrato (indicated by a wavy line). The bass TAB shows fret numbers (0, 4, 5) and a wavy line indicating vibrato. The score is presented in a clean, black-and-white format with a clear layout for both instruments.

[illegible][illegible]

(C#m7) (Badd11) (Aadd9)

ev - er af - ter ain't_ what it's all packed up to be. Yeah, I had
suit - case and gui - tar_ are my on - ly fam - i - ly. I've tried to

3

TAB

0 0 0 0
0 0 4 4
3 3 3 3

0 2 0 0 0 0 0 0 0 0 0

5

(E⁵)

need a taste, you were my fan - ta - sy. But I
need some - one like they need - ed me. Well, I

TAB

(C#m7) (Badd11) (Aadd9)

al - most lost my faith when I hit re - al - i - ty.
 op - pened up my heart but all I did was bleed.

0 0 0 0
 0 0 4 4
 3 3 3 3

0-2 0 0 0-2-0 5 0 0

Pre-chorus

B Eadd9/B B Eadd9/B B

I don't need no gu - ru to tell me what to do,
 I don't need no lov - er just to get it screwed. Oh, yeah,

f

7 7 7 7 X 7 7 7 7 7 7 7 7
 7 8 9 9 7 X 7 7 8 8 7 7 8 7
 7 7 7 7 7 X 7 7 7 7 7 7 7 7
 7 9 9 9 7 7 7 7 7 9 7 7 7 7

A Dadd9/A A Dadd9/A A

when you're feel - in' like a head - line on yes - ter - day's news.
 they don't make no band aid that's gonna cov - er my bruise.

5 5 5 5 5 X 5 5 5 5 5 5 5 5
 5 5 5 5 5 X 5 5 5 5 5 5 5 5
 5 6 6 6 5 X 5 6 6 6 5 5 5 5
 5 7 7 7 5 5 5 7 7 5 5 5 5

Dadd9/A A Dadd9/A A Dadd9/A

Chorus

E A

Come on, cone on, come on, give me some - thing for the pain, give me some - thing for the

5 5 5 5 5 5 0 0 0 0 0 1 1
 5 5 5 5 5 5 0 0 0 0 0 1 1
 5 6 6 6 5 5 0 0 0 0 0 1 1
 5 7 7 7 5 5 0 0 0 0 0 1 1

Blues. _____ Give me some - thing for the pain when I feel I'm dang - lin' on a hang - man's

**optional*

**w/Gtrs. 2 & 3*

Bsus4
 use _____
 to get me through the night, make me feel al - right, some -
 0
 0
 2 3 5 7 7 7
 TAB
 5 5 7 7 7

2. Solo (B)

Dadd⁹/A A Dadd⁹/A A Dadd⁹/A

Come on, come on, come on. —

w/slide let ring . . .

TAB

(A) (B)

TAB

(A) 8va

TAB

(E⁵)

(8)

mf 3

TAB

3

TAB: 0 2 0 0 0 0 2 0 5 0 0

Verse
(E⁵)

3. Pull - me un - der through my veins to a place where I feel no pain.

Backing vocals

(Help I'm fall - ing.

3

TAB: 0 0 0 0 0 0 1 0 1 3 1 0 0 0 0 2 2 2

(C[#]m7)

(Badd11)

(Aadd9)

Be the pil - low un - der my head, cov - er me when I'm in your bed.

Night is call - ing.

3

TAB: 0 2 0 0 0 0 2 0 5 0 0

(E⁵)

Take me high - er than I've ev - er been. Take me down and back a - gain.

Feels like I'm fly - ing.

TAB

(C#m7) (Badd11) (Aadd9)

Come to me, be my dis - guise, op - en your coat, let me crawl in - side.

Christ, I'm dy - ing.)

3

TAB

0 2 0 0 0 2 0 5 0 0

A Dadd⁹/A A Dadd⁹/A A Dadd⁹/A A Dadd⁹/A A Dadd⁹/A A Dadd⁹/A

The musical score consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a vocal melody line with lyrics underneath. The bottom staff is also a treble clef with the same key signature, containing a guitar accompaniment line. Below the guitar staff is a six-line tablature labeled 'TAB' on the left. The lyrics are: 'Come on, come on, come on,____ come on, come on, come on.____ Give me some -thing for the'. The guitar part features chords indicated by vertical strokes and fingerings (numbers 1-5) on the strings.

Come on, come on, come on,____ come on, come on, come on.____ Give me some -thing for the

Chorus

E A Bsus⁴

pain, give me some thing for the blues. Give me some - thing for the

*optional

TAB

0 0 0 0 1 1 2 3 0

0 3 0 5 0 3 5

*W/Gtrs. 2 & 3

C#m⁷ A Badd¹¹

pain when I feel I've been dang - lin' on a hang man's noose. Give me some - thing for the

TAB

0 2 0 2 1 2 0 2 0 4 4 3

E A Bsus⁴

pain, give me some - thing I can use to get me

TAB

0 0 0 0 1 0 1 2 3 0

A B E A

through the night, make me feel al - right, some - thing like you.

TAB

5 5 5 7 7 7 0 0 5 5 5 5

0 5 5 5

2° X X X X

this ain't a love song

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Intro

1 bar count in:

Chords: *E, B/D#, Bm/D, A

mf w/clean tone

let ring ...

*played with thumb & fingers

TAB: 9 9 9 9 7 7 7 7 9 5 6 7

Chords: Am, E, B

let ring ...

TAB: 4 5 5 5 0 4 6 4 4 6 4 5 6 4 4 6 8

Verse

Chords: E, B/D#

1. Should have seen it com - ing when the ros - es died. —
2. Ba - by I thought you and I would stand the test of time,

Play 1° only

Play 2° only

let ring ...

TAB: 8 9 9 9 9 7 9 9 6 7

D **A**

Should have seen the end of sum - mer in your eyes.
like we got a - way with the per - fect crime.

2° only

TAB

Am **E**

Should have list - ened when you said good - night, you
We were just a leg - end in my mind I

TAB

B

real - ly meant good - bye.
guess that I blind.

Play 1° only

TAB

B

Play 2° only

f w/dist.

TAB

*played with plectrum

E B/D#

And ba - by ain't it fun - ny how we nev - er ev - er learned to fall?
 Re - mem - ber those nights danc - ing at the mas - que - rade?

let ring ... let ring ... let ring ...

TAB 9 9 9 9 9 7 6

TAB 0 8=9 9=8 6=7 7=6

D A

You're real - ly on your knees and think you're stand - ing tall.
 The clowns wore smiles that would - n't fade.

TAB 7 7 7 5 7 7=9 7 5 6 7

TAB 8=7 7=9 9=6 6=5 5=7 7=4

Am E

But on - ly fools are know it alls and I
When you and I were the ren - e - gades and and

let ring . . .

TAB

5 5 7 5 0 0 1 2 2 0 4 6 4 4 6

TAB

6 5 5 9 9 4 9 9 9 9 9 9 9 9 9 11 9 9 9 11

4 3 3 7 7 2 9 11 9 11 9 11

B

played that fool for you. I
some things change. It

f w/dist.

TAB

(4) 2 2 2 4 2 2 2 2 4 2 4

*played with plectrum

TAB

9 X X 9 9 9 9 9 9 9 9 9 7

9 9 9 9 9 9 9 9 9 9 9 7

§ A

cried and I cried, there were nights that I died for you ba - by. _____ I've
made me so mad 'cause I want - ed it bad for us ba - by. _____ And

tried	and	I've	tried	to	de	-	ny	your	love	drives	me
now	it's	so	sad	that	what	-	ev-er	we	had	ain't	worth

cra	-	zy,	ba	-	by.	If	the
sav	-	ing.	Oh,			if	the

E

love that I've got for you is gone_ and if the__ riv - er I've cried ain't that long,_ then I'm

1. Asus²

E B

wrong, yeah I'm wrong. This ain't a love song.

let ring ...

1° mf

let ring ...

TAB

0 0 0 4 4 4 4 2 0 0 2 0 7

*w/fingers

2. & %

A

a love song. If the

TAB

14 12 10 8 7 5 3 2 12 14 14 12 12 11 11 9 9 7 7 5 5 4 4 2

E B C[#]m7 A

pain that I'm feel - in' so strong is the rea-son I'm hold - ing on then I'm

let ring ...

TAB

0 0 0 4 4 4 4 2 0 0 0 4 4 4 2 0 X-X-2-4 2 1/2 2

E B To Coda ☐

wrong, yeah, I'm wrong. This ain't a

let ring ...

TAB

0 0 0 4 4 4 4 2 X X

♠ CODA

A

a love song. Then I'm

T 14 12 10 8 7 5 3 2
A 12-14 14-12 12-11 11-9 9-7 7-5 5-4 4-2
B

E B

wrong, yeah I'm wrong this ain't

let ring ...

T 0 0 0 4 4 2 X X
A 0 0 0 4 4 2 X X
B 0 0 0 4 4 2 X X

A

a love song. Then I'm

T 14 12 10 8 7 5 3 2
A 12-14 14-12 12-11 11-9 9-7 7-5 5-4 4-2
B

E B Asus²

wrong, yeah I'm wrong, This ain't a love song.

rit.

TAB

0

Outro
a tempo

E B⁷/D[#] D A

2° Ooh. Ah.

mf let ring ... let ring ... *sim.*

TAB

9 9 9 7 7 7 7 9 5 6 7

7 9 7 7 6 5

*w/fingers

Am E B repeat w/ad lib vocal to fade

Ah.

TAB

5 5 1 1 4 6 4 4 6 4 (4) 5 6 4 4 6 8 (0)

7 7 2 2 2 2 4 6 4 6 5 6 4 4 6 8 (0)